

WRUW 91.1 FM

THE MOMENT OF DISCOVERY

FREE

I JUST CAN'T STAND THE RADIO STATIONS WE LISTEN TO ANYMORE PEG. THEY PLAY THE SAME OLD JUNK OVER AND OVER.

IT'S EITHER MINDLESS TOP 40, OR ROCK STATIONS STUCK IN THE 70s OR JAZZ AS INNOVATIVE AS OAT MEAL. AND THEY ALL HAVE SO MANY COMMERCIALS IT MAKES YA WANNA BLOW CHUNKS! *

I KNOW WHAT YOU MEAN, SLICK IT DOES SEEM LIKE THERE MUST BE SOME ALTERNATIVE. ...HEY!... WHAT'S THIS ???

YOU'RE LISTENING TO SKRATCH 'N' SNIFF RADIO... WRUW FM CLEV.OH

* I.E. TOSS COOKIES LOOSE LUNCH, ETC.

PEG'S UNWITTING BUT TIMELY DISCOVERY CHANGED THINGS FOREVER FOR HER AND SLICK. FROM THAT DAY FORWARD THEY ENJOYED INNOVATIVE RADIO WITH EVERY STYLE OF MUSIC IMAGINABLE, AND THEY NEVER HEARD ANOTHER COMMERCIAL AS LONG AS THEY LIVED. IT COULD HAPPEN TO YOU!

1985 WINTER INTO SPRING PROGRAM GUIDE 1985

1984 In Jazz: A year of holding on **1**

by Bill Anderson
"Bird Calls"

If 1984 is generally seen as a year when people played it safe across the country, the Cleveland jazz scene similarly continued a holding pattern with a few high spots and enough good signs to consider it a satisfying year with hope for the future. The two major festivals (KOOL & CCC JazzFest) showed conservative thinking in their programming which prevented them from having the major impact which they might have had on Clevelanders. Still, there was some enjoyable music at Severance Hall from Sarah Vaughan, Michel Petruccianni, Toshiko Akiyoshi's big band and the Cleveland All-Stars, and at CCC with Sonny Rollins and Jimmy Heath. The move to the State Theater and some new programming ideas will breathe some freshness into the 1985 CCC JazzFest, but it remains to be seen whether the Cleveland KOOL Festival will grow beyond being just a series of "big" concerts.

The major disappointment of the year has been the programming of WCPN, the new "public" radio station. While its identification as a "jazz" station has had an impact on community awareness of jazz events, the lack of knowledge of the jazz tradition (both limits and range) shown in its daytime music programs is out of place in "non-commercial" radio. Listeners can continue to find jazz programming of greater depth on the Cleveland college stations and, less consistently, on WKSU-Kent.

The club scene has been erratic this year. The year began with some outstanding evenings at Spatz featuring solid music played by Wynton Marsalis and Freddie Hubbard (first set only). Even better: the driving post-bop of trumpeter Woody Shaw's quintet featuring Carter Jefferson (tenor) and Clyde Criner (piano), and the innovative compositions of Cleveland Leo Coach and his Contemporary Music Coalition. Unfortunately, attendance at the last two was rather sparse and only regular local gigs have followed the rest of the year.

The situation seemed to be the same at Peabody's Downunder until performances by Horace Silver and Elvin Jones put some excitement in the normally sluggish summer. Since then the schedule has grown, as has the quality of presentation (good sound, starting on time, etc.). Now one can look forward to a diverse series of interesting evenings. Peabody's highlights included the adventurous Dave Holland Quintet with its outstanding front line of Kenny Wheeler, Steve Coleman and Julian Preister; and the adept lyricism of vibist Gary Burton with the unique electric bassist Steve Swallow and promising pianist Makoto Ozone.

Perhaps the outstanding musical event of 1984 was the appearance at Peabody's Cafe of the Henry Threadgill Sextet. Threadgill's compositions intertwined effectively diverse aspects of the jazz and classical traditions. Driven by the outstanding rhythms of bassist Fred Hopkins and drummers John Betch and Phaeron ak Laf, the band breathed fire into these structures and blew down the house. All things considered, I think Peabody's deserves the first annual Bird Calls "GOOD EFFORT" award with the hope that they keep up the good work.

Other venues offering quality jazz this past year included Chung's with particularly fine evenings of music by Dave McKenna and Maxine Sullivan; Front Row which presented memorable music from Cab Calloway fronting the Basie band and Miles Davis' band with strong work by guitarist John Scofield; Oberlin's Finney Chapel which echoed with strong music by Arthur Blythe and McCoy Tyner; and the Playhouse, which presented Jamey Haddad and Friends.

Let's look now beyond Cleveland to some of the outstanding records released in 1984 and heard on WRUW's various jazz programs. The album which stands by itself as the most unique album of the year is *That's the Way I Feel Now: A Tribute to Thelonious Monk* (A&M). With artists as diverse as Johnny Griffin and Todd Rundgren, this album demonstrates the tremendous scope of

Monk's music for people who will take the time to understand it. It also includes many delightful and determined performances.



Thelonious Monk

Now a survey of other outstanding records of 1984:

RAVISHING REEDS

The saxophone ensemble may go back many years--the Six Brown Brothers of 1915--but in the last few years it has provided a creative vehicle for a number of fine composers and improvisors. Julius Hemphill's varied pieces provide a launching pad for flights by Hemphill, Oliver Lake, David Murray and Hamiet Bluiett on *World Saxophone Quartet Live In Zurich* (Black Saint). Combining their own diverse writing with standards like "Anthropology" and "Love for Sale", the 29th Street Saxophone Quartet (Bobby Watson, Ed Jackson, Rich Rothenberg,

Jim Hartog) have produced perhaps the outstanding debut of 1984, *Pontilistic Groove* (Osmosis). The Rova Saxophone Quartet utilize the compositions of Steve Lacy to anchor their own free blowing to produce their most satisfying album to date, *Favorite Street* (Black Saint). With a different twist we have *Clarinet Summit Live at the Public* (India Navigation), including a sublime "Jeep's Blues" and a playful duet between Jimmy Hamilton and Alvin Batiste on "Honeysuckle Rose".

PIANISIMO

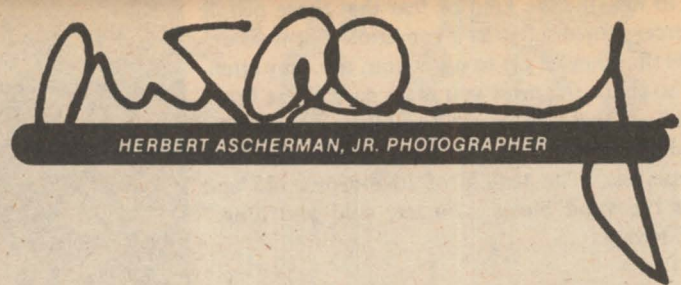
Pianists of many persuasions presented their arguments that the great 88 are hardly to be overlooked even in this day of multiple keyboards. Keeping the standards and blues alive respectively are Dave McKenna's *A Celebration of Hoagy Carmichael* (Concord Jazz) and Art Hodes' *South Side Memories* (Sackville). Tommy Flanagan's *Thelonica* (Enja) is a tasteful tribute to Thelonious Monk and the jazz baroness Pannonica. More challenging to the ears is the amazing right hand virtuosity of Don Pullen's *Evidence of Things Unseen* (Black Saint) or the minimalist approach of Ran Blake's *Sufield Gothic* (Soul Note). And setting a standard all its own are the duets between Max Roach and Cecil Taylor on *Historic Concerts* (Soul Note).

SYNTHESIZERS

In this case, musicians combine the mainstream traditions with the ideas and energy of free jazz. The major influences here are Monk, Mingus, Ellington, (continued on p.6)



Henry Threadgill mixed jazz and classical elements to give an outstanding performance at Peabody's Cafe last year.



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Hail Halford - Your

by Metallica Mom

"Rock Your Sox Off!" just isn't good enough for 1985. This is the year when ya gotta "blast off yer pants"! Oh, bind my heart with leather straps; it's not intact, but the pieces are all present, perhaps worse for wear because of breakage, but it's all there.

And if that's all there is, then let's keep dancing; let's break out the Jack Daniels and Stolichnaya and have a cake and eat it, too, if that's all there is. Everything can be lost, everything can be taken away, except nature. The closest we get to nature is loving, and we're so scared, so petrified, of loving, that we call it f---ing and prefer to stay afraid.

Passion isn't pretty.

We never seem to accept our own sexuality as both energy and feeling. When you feel good, often you cannot identify the inspiration. It's as easy to confuse love and sex as to confuse who a person is with what a person does. Love is the motivation. Sex is what motivates.

Children are conditioned to blame themselves entirely when parents blame them entirely, and when children get all grown up, they blame someone else entirely. It's never your own fault at all. At puberty, the discomfort which happens in the presence of persons with equal and opposite hormones is not perceived as raw energy. Instead, the male is taught to blame the female. And females are taught that they are very rude indeed to acknowledge their own. Women become temptresses. It's their fault. The male diminishes his humanity to be a creature of nothing but ulterior motives. And it's the boys who really lose when the bar room joke with the rest of the boys is more important than to cultivate and support the good company of a girl. What does it say about him if the company he chooses is as sleazy and easy as he describes her to his friends? Some people would rather foul things up for you than figure things out for themselves. It's sad enough to think about someone dragging you down the levels, but it's sadder to imagine the kind of fear that those people have, to perceive themselves in a condition that is so uncomfortable that they've got to upset you, too. Pay attention, girls, so that's the most you must pay. These brave new boys still say that you have to await their moves. Why let them call the shots, then shoot you down? Let them shoot themselves. "The temple of love grows old and strong, but the wind blows stronger, cold and long." (Sisters of Mercy)

Mom's mom says that "these boys were all powdered at the wrong end". Fellas, you only make life tougher for yourselves if you present yourselves as conquerors and women as challengers. She'll lock herself into a suit of armor that locks you out. It's a play on a practice that male insecurity instituted in the middle ages, or rather, when the men were middle aged. What were once visible limitations are now mental, neither modern. Women are always learning how to be resourceful within male impositions,

to use restrictions for our own advantage. "Hey...my destiny is not to serve. I'm a woman. My destiny is to create." (Annette Peacock) So let's stop wasting our attention on ways we can restrain each other. Your advantage is not necessarily at someone else's expense. Let those procreative juices flow.

Passion isn't perfect.

Raw love energy, like the black coal diamonds that were forest primeval. It costs to extract and process resources. The energy is constantly transforming.

"PASSION ISN'T PRETTY"



Editor's Note: This man is NOT an anti-Bob Dobbs starfighter.

Test your memory with the 1984 Concert Contest

1984 was a banner year for WRUW-FM. Besides bringing you the best of alternative records and tapes via our regular music shows, we also sponsored or co-sponsored dozens of acts live in concert. But how many of our shows were really memorable to you?

For this contest, you are asked to submit a list of the artists that WRUW sponsored or co-sponsored in concert during 1984. The contestant with the longest list of artists will win an official, dishwasher-safe WRUW coffee mug. In case of a tie, mugs will be awarded to both winners.

Now here's the tricky part---the rules:

1. Local and national music artists from all disciplines---avant garde, jazz, bluegrass, blues, country, reggae, folk, rock, punk, and classical---are admissible.

2. Only artists that WRUW has sponsored, co-sponsored, or otherwise promoted in concert between Jan. 1, 1984, and Dec. 31, 1984 are admissible.

3. Each artist can be mentioned only once, regardless of how many shows he/she/they/it played.

4. This contest applies to outside shows only, i.e., artists who played on WRUW's "Live From Studio A", the Studio Arama, or any other live show broadcast on WRUW are not admissible.

5. Only artists who appeared in concert are allowed; artists who merely sent videos, did interviews or had records given away without playing a concert in the area are not admissible.

Grab a pencil now and test your memory! Submit your list before March 15, 1985 to:

WRUW Concert Contest
c/o Mary Calkins
11220 Bellflower
Cleveland, Ohio 44106

Buddy

Nature is much more cooperative than competitive. People ought to concentrate on the ecosystem concept and conceive an ecosystem of love. Concentrate on the examples of mutuality. Celebrate inclusivity as well as exclusivity. Not "me" and "you", but "us". We tend to run relationships with the headaches of springing rams. Maximum get and minimum give only results in more exhaustion. Relationships are fragile. They demand delicate care to prevent shrinkage.

From fossil fuels to cosmic libido. There is something to be said about anyone who has been in a band for fifteen years. You figure that he's done everything that there is to do at least five times over under Oberammergau. So what do you give a guy who has everything? Penicillin. (And while we're making a list and checking it twice, let's send some chapped tongue ointment to K.K. Downing for the next Judas Priest video because he sticks his tongue out in every video, and a lovely tongue it is, indeed. Gee. Cheap thrills. Thanks, Ken. I'm enthralled. Of course, Mom has better things to do with her mouth.)

Why throw it out when you can market it? Used Harley Davidson parts from THE motorcycle, belly button lint, a broken zipper (you know what I mean), leather stage gear so sweat encrusted that it can't be dry cleaned anymore. Anybody can give away a photo disc! Posters disintegrate...eat, drink, and be merry, for tomorrow you may decay. How about a lifesize sheet metal cut-out? With the surgeon general's warning about the danger to wrapped lips rubbed against, glued on, ripped away on a cold morning? Where are the "plaster casters" when you need them?

What else is love at first sight but Bell's Theorem? Hurray for Mom's electric blue Aquarian uranium eyes, chemicals and the snap at the synapse. Hurray for the heat of the beat. And when "the engine roars between your thighs", remember that Big Bother is watching you. (Big Rob can watch Mom anytime.) What else is prayer but simultaneity? Leave revenge to Heaven and leave Heaven well enough alone. Causality is a condition of linear vision, not stereotype, but lino type. Warped space and a shift to red leather days. (G.T.O.---Glenn Tipton overdrive.) R.H. makes Mom's blood boil; she's a type A lady. Mom deserves the best. (If Madonna is "beauty and brains", Mom is Miss America and Alberta Einstein.)

When I see the light, I crawl under a heavy rock. More stone notes. "Slasher Claus", what a pseudonym. Captain Beefheart and Defender Halford both live in the Arizona desert. I can see it now, the Captain treks from his trailer to knock on our old pal Rob's adobe to borrow a cup of brine. About our trivia quiz, I must confess. Existentially, Mom's real name is Halley Rockqueford. She's a big cheese. With a name like that, it's just got to be. So let it.

*"I tippy tippy toe through my garden
where all the pretty flowers dwell.
And as I tippy tippy toe through my garden,
I love to stand still and smell."*

So let us hear you say: "Cheeses! Cheeses!" Halford-uliah! Oh, sweet bliss! What's a Mother to do for one knight on a Harley? Since we now have a Santa slasher movie, stay tuned for a leather Easter. Defender of the faith? but of course. Rob Halford for Pope. He looks like he could have been a very good gladiator. And when he wasn't very very good, he would be very very bad. Who would criticize? Just look at the little cherub! Cute as a bunny's bellybutton! (oh, let Mom put her nose in your navel, honey---or is it naval jelly?) (Don't you just want to...well, I do, and don't you dare want to as much.)

You would think that after taking one good look at us, Halley's Comet wouldn't bother to return. However, Halley's Comet is coming and going, and WRUW is your comet connexion. The new Messiah is supposed to arrive in 1985, so be aware of the presence of the perfect Stranger. If nobody is perfect, how can an ordinary stranger be perfect? Have a 1985 motto: DO IT! Don't just think, thwim to win. Until you do, think warm thoughts and snuggle in. Whips and furs (the little old whippersnapper). Leather mind. Chained heart. Love, Mom.

by Don Sebian

OH YEAH? So you've never listened to much Mingus. Well, I guess it would be real easy to tell you where to start, in my opinion, of course. OK? OK:

AH UM on Columbia.
You just can't beat it.

Let's see. I'm pretty sure it has John Handy on alto, Booker Ervin on tenor and Richmond and Knepper. Great music. Just great. But you know, especially from that period of Mingus, it's not the individual musicians that really knock me out. It's the compositions and the strength of the ensemble work. Mingus really got those people to work together. (He was capable of utilizing heavy-duty persuasion and motivation techniques, I'm told). Individually, tune by tune, I think you'd have a very hard time finding many records that deliver such diversity, satisfaction and overall pleasure.

What else did Mingus do in the same vein? Well, his music really heads out in a lot of different directions. *AH UM* was recorded in 1959. A couple years before in 1957 he put out two records I usually associate with each other. *East Coasting* and *A Modern Jazz Symposium of Music*

and *Poetry with Charles Mingus* (nice title, eh? It's called *Scenes in the City* on the Affinity reissue). Both were originally released by Bethlehem. The compositions are all accessible and well done, with both LP's having a central theme.

What else? What else? What else?

Well, I suppose, you next might take a shot at a couple of Mingus' Atlantic releases, *The Clown* and *Pithecanthropus Erectus* (a polysyllabic trap, if I ever saw one). *The Clown* is, I guess, the more straightforward of the two, even though it was released a year later. Each album contains a classic Mingus masterwork. The title track from *Pithecanthropus Erectus* is a massive, yet ultimately successful piece of music. The front line, if the term is applicable, contains Jackie McLean on alto, J.R. Monterose on tenor and Mal Waldron on piano. (This was definitely straight ahead for Mal. Check out what he's doing these days on Hat Hut.) It is a complex, yet accessible composition that grows with repeated listening. "Haitian Fight Song" from *The Clown* with Knepper and Curtis Porter deserves similar attention.

What about something with what?
A little more snap?

Straight ahead? The straight ahead blowing session versus the avant blowing session?

What? Oh, you've got a friend who likes quartet bop sessions. You prefer the seismic intellectual acoustic storm stuff, but this friend likes to tap his foot. OK, well, I would definitely check out both *Mingus Wonderland* on United Artists (look for the Douglas reissue) and *Tijuana Moods* (RCA), aka *Mexican Moods*. Hot stuff. Just by coincidence, Handy and Ervin turn up on *Wonderland* and here the solos stand out all the way through.

If you want to take it a step further, (we're talking a big step here), it's time to get into the (ta da!) Barnaby Candid work from 1960, *Mingus Presents Mingus* and *Mingus* (probably no budget for the title department). Things get a lot denser here and take more than a few steps out to the left. We've got Mingus throwing out titles like "All The Things You Could Be By Now, If Sigmund Freud's Wife Was Your Mother" and one of the first Mingus appearances of Eric Dolphy. Now, you can buy a lot of records which have Mingus and Dolphy doing their thing; talking with their instruments, improvising, splitting notes into weird little pieces and general slurring and slamming things around, so

why not get in at the beginning, 1960. All this, the "Original Faubus Fables" and "MDM"; who can resist?

Another thing that might fit is the Impulse released *The Black Saint and the Sinner Lady* from 1963. This particular LP presents essentially a totally integrated work by a sophisticated ensemble. Away from the soloists again, except for Charlie Mariano on alto. The effect and presence of a fully orchestrated Mingus can be heard on *Pre-Bird* (Mercury) from 1960 and *Let My Children Hear Music* (CBS) from 1971.

I really can't let you get away without mentioning a few of the mid-70's Atlantic releases. *Mingus at Carnegie Hall* (C-Jam Blues the hard way with an incredible Rahsaan Roland Kirk solo) and *Mingus Moves, Changes One* and *Changes Two* with George Adams on tenor and Don Pullen on piano (a duo that provide very exciting music).

There is, ultimately, so much more, the two-record Atlantic set *Mingus at Antibes* for its spontaneity and Bud Powell, *Oh Yeah* for Ervin, Kirk and weirdness and the Enja *Mingus in Europe Volumes 1 and 2* for Dolphy.

It's all great.

UNDERWRITING ANNOUNCEMENTS

WRUW would like to thank the following area businesses for underwriting shows:

Body Language, 3241 W. 115 St., Cleveland, 251-3300. A Store of Essential Body Supplies.

Club Isabella, 2025 Abington Rd., Cleveland, 229-1177. Fine Food, Drinks, and Jazz.

Goose Acres Folk Music Center, 2175 Cornell, Cleveland, 791-5111. Quality Acoustic Instruments, Instruction, and Repairs.

Manifestations, 31 Colonial Arcade, Cleveland, 579-0114. Booksellers, Occult Goods.

Record Den, 511 Prospect Av. SE, Cleveland, 621-8099. Records and Tapes.

Record Den, Severance Center in Cleveland Heights, 381-9911. Imported and Domestic Albums and Tapes.

Record Revolution, 1832 Coventry Rd., Cleveland Heights, 321-7661. New LP's and Cassettes, Used Albums, Rock and Roll Clothing, Fashion Accessories.

Six Steps Down Bookstore, 1921 W. 25 St., Cleveland, 566-8897. New and Used Books and Women's Records.

If your business is interested in underwriting a show on WRUW-FM, please contact Neal Filsinger at 368-2208.

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Sunday

9:30 am **Morning Matinee**

David Caban is your host for an hour of soundtracks and show tunes.

4 pm **Global Taxi**

Enjoy some pre-season globe-trotting with an intrepid band of WRUW programmers! Each week, various programmers present a sampling of music from cultures, lands, and peoples around the world.

- Feb. 10 Peter - SOUTH AFRICAN HOMELAND MUSIC
- 17 Curt Myers - ZYDECO
- 24 Antoinette - MIDDLE EASTERN DANCE MUSIC
- Mar. 3 Peter - BAVARIAN FOLK MUSIC
- 10 Catherine - MUSIC FROM BIG COUNTRIES
- 17 Scott - VIETNAM & THAILAND
- 24 Catherine - MUSIC FROM LITTLE COUNTRIES
- 31 Jordan - WHOLE AFRICA CATALOG, ABRIDGED
- Apr. 7 Peter - ANIMAL TUNES PERFORMED BY ANIMALS
- 14 Scott - MUSIC OF THE GULF OF MEXICO & CENTRAL AMERICA
- 21 AUSTRALIAN
- 28 Peter - ARABIAN WIND SONGS & SAND
- May 5 Catherine - MUSIC FROM BRRR, COLD COUNTRIES
- 12 Jordan - SKYLIFE MUSIC: BIRDS
- 19 Peter - (RETURN OF THE SON OF) GAMELON PHASIS II
- 26 to be announced
- June 2 Chris Hagen - POLYNESIAN
- 9 Catherine - INTERNATIONAL SOOTHERS

Also see Wed. schedule for more Global Taxi shows.

11 pm **Now...Nordine**

Ken Nordine takes you on a stream-of-consciousness jaunt into the bizarre and the mundane. In this series, well-known announcer Nordine builds on his "Word Jazz" experiments of the 1950's to challenge your ears and your mind. Produced for National Public Radio and aired with the support of WKSU-FM, Kent.

Monday

11:30 am **Man and Molecules**

Nifty reports about the intricacies of chemistry and big science's efforts to uncover them, produced by the American Chemical Society.

11:45 am **Prime Time**

News and information concerning older Americans, as presented by the American Association of Retired Persons.

7 pm **The Global Citizen Report**

Rebroadcast of the show aired Thursday at 11:30 am. (See Thursday schedule for description.)

10 pm **Walking Dr. Bill's Rhythm & Blues Survey**

Bill Anderson continues his weekly series on record labels that featured rhythm and blues artists.

- Feb. 11 UNITED/STATES - formed in Chicago by Leonard Allen in the mid-50's; artists included Robert Nighthawk, Junior Wells, Jimmy Forrest
- 18 KAREN/CARLA - Detroit label in the 60's with production by Ollie McLaughlin; artists included Barbara Lewis, Deon Jackson, Capitols
- 25 IMPERIAL - founded in 1947 by Lew Chudd in Los Angeles; artists included Fats Domino, Smiley Lewis, Spiders
- Mar. 4 DECCA - formed in 1934; artists included Louis Jordan, Ella Fitzgerald, Mills Bros., Ink Spots, Lucky Millinder, Buddy Johnson
- 11 EXCELLO - formed in Nashville in 1952 with producer Jay D. Miller; artists included Lightnin' Slim, Slim Harpo, Arthur Gunter, Crescendos
- 18 SAVOY - formed in Newark, NJ by Herman Lubinsky in the 40's; artists included Little Esther, Johnny Otis, Billy Wright, Nappy Brown, Big Maybelle, Paul Williams
- 25 RCA (BLUEBIRD/GROOVE) - founded in 1901 as Victor; artists included Washboard Sam, Arthur Crudup, Lil Green, Arbee Stidham, Sonny Boy Williamson, Piano Red, Mickey & Sylvia
- Apr. 1 NATIONAL - formed by Herb Abramson in NYC in the 40's; artists included Joe Turner, Billy Eckstine, The Ravens

- 8 ALADDIN - formed in 1945 by Eddie & Leo Mesner in Los Angeles; artists included Charles Brown, Archibald, Shirley & Lee, Amos Milburn, Peppermint Harris
- 15 ABC (APT) - formed in 1956 by Paramount Pictures - artists included Lloyd Price, Elegants, Ray Charles, Impressions
- 22 RAMA/GEE/GONE/END - all labels run by George Goldner in NYC in the 50's; artists included Crows, Harptones, Teenagers, Flamingoes, Chantels, Little Anthony & the Imperials
- 29 SWINGTIME - featuring Oakland blues producer Bob Geddins; artists included Lowell Fulson, Ray Charles, Jimmy McCracklin
- May 6 OLD TOWN - formed around 1955 by Hy Weiss in NYC; artists included Fiestas, Arthur Prysock, Robert & Johnny, Billy Bland; also a feature on the car groups (Cadillacs, Impalas, etc.)
- 13 CAMEO/PARKWAY - formed in 1956 in Philadelphia; artists included Chubby Checker, Dee Dee Sharp, Orlons, Rays
- 20 FIRE/FURY - featuring independent producer Bobby Robinson; artists included Lee Dorsey, Elmore James, Kodaks, Buster Brown, Wilbert Harrison
- 27 SCEPTER/WAND - formed in 1959 by Florence Greenberg in NYC; artists included Shirelles, Dionne Warwick, Chuck Jackson

Tuesday

11:30 am **Radio Moscow**

Weekly reviews of the Soviet press, digested by the Soviet news agency Tass.

11:45 am **According To Mr. Jefferson**

Readings from the notes and papers of Thomas Jefferson, produced at the University of Virginia.

5 pm **Dr. Demento**

The Wizard Of Weird, Dr. Demento, visits Cleveland every Tuesday evening via the airwaves of WRUW. Critically acclaimed throughout the universe, the Dr. Demento show features the most demented of old and new favorites, as well as occasional special features.

7 pm **Jazz Masters**

The history of jazz and the musicians who contributed to it is the focus of "Jazz Masters". Different jazz artists are featured each week.

Wednesday

11:30 am **Globalism and the Nation State**

This series of lectures by The Hon. Eric Kierans, Canadian educator and government administrator, discusses the merits of an increased world perspective on the part of national governments. A Radio Canada production.

11:45 am **Public Affairs For Private People**

Presents stories of native American heroes, and other subjects of interest to thinking people.

7 pm **GayWaves**

News, announcements, interviews, and special features for Cleveland's gay and lesbian community. If you would like to know more about GayWaves, have comments, or would like to volunteer, contact the producers of GayWaves at WRUW-FM, 11220 Bellflower, Box 100, Cleveland, OH 44106.

Meta-4 Specials!!

7:30 pm **Meta-4**

During their regularly scheduled program, Howard Bell & Adam Lewis will be running progressive music specials the first Wednesday of each month.

- Feb. 6 Contemporary progressive music composed or performed by women.
- Mar. 6 Music for meditation, visualization, and relaxation.
- Apr. 3 Extra-terrestrial/Celestial music, inspired by outer space and other worlds.
- May 1 Contemporary progressive music of Germany, from Ashra to Tangerine Dream.

10 pm **Global Taxi**

More auditory wanderlust, featuring the diverse sounds of many countries and continents.

- Feb. 6 Adam Lewis - KLEZMIR
- 13 Jeff Sharpe - NORTH AMERICAN INDIANS
- 20 Bill & Janet - HAWAIIAN MUSIC
- 27 Wade - PHILIPPINO MUSIC
- Mar. 6 Chris Hagen - MOROCCO & NORTH AFRICA
- 13 Bill - LINGUAPHONES (TONGUE MUSIC)
- 20 Jeff Sharpe - CALYPSO
- 27 Bill & Friends - INSTRUMENTS OF THE WORLD
- Apr. 3 Neal Filsinger - MUSIC OF THE MEDITERRANEAN
- 10 Bill - DULCIMERS
- 17 Catherine - HOT MUSIC FROM HOT PLACES
- 24 Chris Hagen - MUSIC FOR SWAMIS
- May 1 Jeff Sharpe - MUSIC OF INDIA (NORTH)
- 8 Bill - KARMATIC (SOUTH INDIA)
- 15 Scott - INT'L WEDDING MUSIC
- 22 Catherine - DANCE AROUND THE WORLD
- 29 Bill - CENTRAL EUROPE
- June 5 Peter - REVENGE MUSIC FROM IRELAND (AND OTHER PLACES WHERE BLOOD IS THICK)

Also see Sun. schedule for more Global Taxi shows.

Thursday

11:30 am **The Global Citizen Report**

A presentation of news, information, and commentary about world development and transformation. Produced for WRUW by Jordan Davis.

7 pm **Bluegrass Masters**

"Bluegrass Masters" follows the growth and development of bluegrass music from its roots in the early country music through its most modern permutations. Each show examines the work of an influential musician or group in relation to the development of the music as a whole. Hosted by Bob Frank, a founding member of Cleveland's Hotfoot Quintet.

10 pm **The Swing Shift**

A prerecorded hour of swing music, hosted and produced for WRUW by John Zeidler.

Friday

11:30 am **A World Transformed**

A wide range of programs by and for people concerned with the condition of humankind, from producers around the United States and elsewhere.

7 pm **4 or 5 Crazy Guys-Firesign Theater**

Enlightened wisdom and witicism from the collective mind of the Firesign Theater. Comedy, drama, social satire, political parody...all this and more, from the wacky wizards of psychic insight and audiophilia. Old favorites as well as newer material will be featured. These bozos know reality when they see it--and when they don't. You'll hurt until you laugh, and vice versa.

Midnight **Jazz Calendar**

Jim Szabo runs down the upcoming concerts and club dates on the Cleveland jazz scene.

Saturday

10 am **Finnegan's Wake**

An hour of Irish and Scottish folk music, produced and hosted by John and Judy Zeidler.

2 pm **Live From Studio A**

The cream of Cleveland's original music acts perform live in concert from the WRUW studios in the basement of Mather Memorial. Listen each week for news of upcoming acts. Produced by Larry Collins.

10 pm **Soup of the Evening**

Aural delicacies from the files of WRUW. Music, talk, interviews, sound collage and intellectual challenge for the audio adventurer. Upcoming programs will feature David Bowie, Holly Near and Ronnie Gilbert, and the AIR-WORKS series of original avant-garde works commissioned specifically for radio. Soup is good food.

WRUW-FM 91.1

368-2208 Spring 1985

	SUN	MON	TUES	WED	THURS	FRI	SAT	
2 ^{am}	Metallia Mom	JoJo	Mark Penacho	Randy Woodling & Doug Stanley	Jeff Dutton	Josh Bayer	Neal	2 ^{am}
3	Hot	Undisciplined Discretions	Hello Mr. Wilson	The Bob Dobbs Radio Revival	Destination Unknown	The Hard Stuff	Dare	3
4	For Halford	NIGHT MUSIC & STUFF	DISTRACTIONS	INTERCEPTED XIST TRANSMISSIONS	FREEFORM & STUFF	NO COMMERCIAL INTERRUPTIONS	Waves	4
5		Larry Bram	Jeff Payne & Tom Angeles	Rich	Douglas Lape	WATCH THIS SLOT !!!!	CYBERNETIC WAVE	5
6	NIGHT TRIPPING	Bright Moments JAZZ, MOSTLY	An Ideal for Listening MODERN ALL-SORTS	Turn Off Your TV Set MOSTLY BOUNCE & CHURN	The Wake Up Call ROCKING POP TUNES		Wade Tolleson	6
7	J.P. Jacobs, Jr.	Edie Vargo	Tom Sarfi	Aida & Lauren	Rick Taylor	Sabrina Flagg	diversified	7
8	Audio Arena	Reality Orientation FREEFORM	Glimpes of Nirvana MODERN BOP	Friends, Romans, Countrymen PLEBIAN POP	Wild Gravity	Breakfast of Champions ALMOST ANYTHING	Inc.	8
9	FINE AIR	Robbie Ernhart & Ron Emoff	Doug Stanley	Tom Hmiel	AMBIENCE	Greg Slawson	FREEFORM	9
10	Morning Matinee	Noses in the Snow FREEFORM	Live From The Vatican OFFENSIVE & TOO FAST TO BE GOOD	Snookered MUSIC TO START YOUR HEART	Edmond Wong	Gyrate PUNK, FUNK, & OTHER JUNK	Finnegan's Wake	10
11	Tito Serafini Time Trave! For Pedestrians PROGRESSIVE AVANT GARDE	Man & Molecules/ Prime Time	Radio Moscow/ Mr. Jefferson	Nation State/ Private People	Global Citizen	World Transformed	Cousin Jimmy Wilson	11
N		Mark Kay	Alex	Antoinette Wishner	Scott Larson	Ched Stanisic	Roll Away The Dew	N
1 ^{pm}	Martin Drabik	The Alien Connection SONIC-WAVE	No Reggae!ar Show RADICAL RYDIM	Let Them Eat Cake ANTI-BABBIT	Rocket 88	Big Bucks Bonanza BIG CIGARS & CANDYBARS	COUNTRY/FOLK	1 ^{pm}
2	n	Michael Arnovitz	Mark Gromen	Rick LeFauve	PSYCHOTRONIC	Will Bradlee	Live From Studio A	2
3	GLOOM/NOISE	BAD DNA	The Wreckage Heap HEAVY METAL	Marching Music For Psychic Youth FEEDBACK	Chris Hagen	Stereo funetiks RADIO FOR BEGINNERS	Herb	3
4	Global Taxi	EASY LISTENING			Random Rhythms		Smuggling	4
5	Don Sebian	The Jerk	Dr. Demento	Neal Martin	SELF EXPLANATORY	Chuck Judy & Steven, et al.	REGGAE	5
6	Definitely Downtown	Knee Jerk FUNDAMENTALIST	The Dr. Demento Show DEMENTED	Baby's New Shoes MODERN POP	The Greg Holtz Show POLKAS	Mish Mash Hour BUSINESS AS USUAL	Dave Brown The Wax Museum	6
7	JAZZ	Global Citizen	Jazz Masters	GayWaves	Bluegrass Masters	Firesign Theater	50's & 60's R&R/R&B	7
8	Larry Collins	Anne Weatherhead	Steve Winegar	Howard Bell & Adam Lewis	The Wilson Boys	Joe Riznar	Crazy Lady Blue	8
9	Insecure Hilarity	Annie's Blues Show NOTHING BUT THE BLUES	Colours JAZZ	Meta-4 CONTEMPORARY PROGRESSIVE	When the Roses Bloom Again BLUEGRASS	Your Favorite Rebellion ASSORTED ROCKS	The Young & The Mindless SOAP OPERA & GROUP(IE) THERAPY	9
10	TEETERING ON THE EDGE OF A SHELF	Walking Dr. Bill's R&B Survey	Dave Narosny	Global Taxi	The Swing Shift	Jim Szabo	Soup of the Evening	10
11	NOW...NORDINE	Pete Lahm	Jazz Tracks JAZZ	Bill Anderson	Paul Hanson & Gary Barkov	Down by the Cuyahoga	Catherine Butler & Jordan Davis	11
M	Randy Woodling	Singular Echo	Jon Robbins	Bird Calls	Evening Shades	Jazz Calendar at Midnight	Brou-Ha-Ha	M
1 ^{am}	Two-Brained Stegosaurus Drive-Inn PRECAMBRIAN SPACE VISITATIONS	JAZZ	Bedtime Jazz PROGRESSIVE & FUSION	JAZZ	JAZZ	JAZZ	MISC. MUSICS	1 ^{am}

Death of Samantha is alive in the clubs

by Mary Calkins

Let's face it. Lately and locally, it's long on candybars, short on meat. Everywhere you see young bands who in the name of art or the rejection thereof bang atonally away at instruments, from guitars to organs to plastic kazooes. Sometimes they're amusing and even stimulating, but musically sophisticated groups are necessary too. Unfortunately, most of the well-developed players and bands in Cleve today have been around for more than two years, and while they may be aging like fine wine (or stale Kool-aid, depending on who we're referring to), life gets a little dull without a New Kid in Town.

So it's good to see a fresh spot of new blood in Death of Samantha, who formed in '83 but didn't really start hitting the clubs till last year. Over time, they've managed to work up several decent sets, a substantial number of regular listeners, and a teaspoonful of credibility, to the point where quite a few people believed lead singer/guitarist John Petkovic's onstage put-on about being signed to Enigma Records.

It was Petkovic's acrid sense of humor that led to Death of Samantha's first gig in May of '83, at the Ground Round where he worked. "My manager was on vacation, and he had jokingly said we ought to play there sometime," Petkovic reminisced. So DOS, then a trio with David James on bass and Steve-O on drums, hauled their gear to the restaurant and launched into their hardcore-influenced material. "All the people walked out after twenty minutes, and as a result I lost my job. When my manager got back, he fired me."

Undaunted by poor sportsmanship, the persistent band continued to practice and eventually moved their act to the more tolerant underground clubs, adding lead guitarist Doug Gillard along the way. By the end of last summer, DOS was playing regularly and the patrons were walking in, not out.

"We began to build up this MASSIVE following," said Petkovic with a Beaver Cleaver grin. "One day I was walking down the street with a cross in my hand and a thousand people followed me."

"I have my own fan club—seriously," interposed drummer Steve-O, whose Tonight Show suit contrasted neatly with Petkovic's lean Hamburg leather and leisure look. Steve-O indeed has the fan club, but it is Petkovic whose words and activities on and off-stage get talked around town. "That's to be expected, he's the front man," philosophized Steve-O.

That's not to discount the reputations of the other DOS members. David James, a small blonde resembling a syntho-fan (which he is), is a moving force behind *Negative Print* mag and the coming (in March) local underground sampler, *They Pelted Us With Rocks and Garbage*. Eyeshadowed guitarist Doug Gillard divides his talents between DOS and his own project, Children's Crusade, the dark art-rock outfit that put out a cassette album last year.

Getting Gillard in the group was probably the best move Death of Samantha ever made. Besides being one of the few original guitarists in town with noticeable technical ability, his superb sense of nuance and dynamics, even on power chords, helped the band to break the chains of early harder directions.

"We came out of hardcore—I think everybody around here was influenced by hardcore to some extent," Petkovic said. Continued Gillard, "Then we found we could do that wide diversity of tempos. We still play loud and fast, but we play other ways too...The sound is still harsh and hard, but we're more into dynamics and set construction." Petkovic added, "In a set, we like to build, build, build, and then just drop, without a long song at the end."

Petkovic's nasally singing and the harsh guitars have been compared to the Dream Syndicate, but DOS onstage beats that national act hands down—no John Coltrane stereo noodling or self-conscious stance. The band flails out murky energy while Petkovic motors and emotes, spewing out the thoughtful lyrics that he never writes down. "So the lyrics aren't the same from show to show," Gillard said. "I think that's interesting."

"All our lyrics are a pretty cold view of everything," said Petkovic, who writes most of the songs (Gillard has contributed two). "I'm really into people trying to catch a line." If your hearing is shot or the sound man won't pot the vocals, you can still get a rough idea of the themes via DOS visual aids: garbage cans, the "Cain and Abel routine with the cigarettes and the wine" for "Roses Rejoice", and brandished licorice on the opener, "Coca-Cola and Licorice".

Petkovic called the licorice bit "a perversion of the pleasure principle" and "absurd". In his lyrics, he tries to "relate the abstract to life" and "separate between real and unreal". Two of his inspirations are Howard the Duck ("Howard the Duck is REAL") and the Bible.

(continued on p. 8)



Taking a really cold look at reality are Death of Samantha: l. to r., David James, John Petkovic, Steve-O, Doug Gillard.

1984 in Jazz

(continued from p.1)

Ornette Coleman, and the blues. Trombonist Craig Harris combines his gutsy approach with a nifty band (George Adams, Donald Smith, Fred Hopkins, Charlie Persip) for *Black Bone* (Soul Note) featuring tributes to Ed Blackwell and Jimi Hendrix. Bobby Bradford's *Lost in L.A.* (Soul Note) features the more melodic side of Ornette's influence backed up by some hometown musicians suggesting that Los Angeles is an overlooked talent center. All the elements which made their visit here exciting are focused on Dave Holland's *Jumpin' In* (ECM). Drummer Bob Moses has created musical mazes for his soloists to traverse on *Visit With The Great Spirit* (Grammavision), an album of changing moods and textures. Three other ensemble records with unique sounds include Erroll Parker's *Tentet* (Sahara); the Dirty Dozen Brass Band, *My Feet Can't Fail Me Now* (Concord Jazz); and Jack DeJohnette's Special Edition, *Album* (ECM).

THIRD WORLD DIRECTIONS

Here we have eclecticism gone rampant! Paul Motian's eastern blues combines saxophones with the stretched guitar of Bill Frizzell on *The Story of Maryam* (Soul Note). Abdullah Ibrahim (Dollar Brand) continues his South African blues-fusion with a sextet album *Ekaya* (Ekapa). *Vocal Summit* (Moers Music) brings together experimental singers Lauren Newton, Urszula Dudziak, Jeanne Lee, Jay Clayton, and Bobby McFerrin for solos, duets and conversations. Soprano sax virtuoso Steve Lacy continues his explorations on *Blinks* (hat Art) including stirring duets with altoist Steve Potts. Finally, European jazz meets Eric Satie as the Vienna Art Orchestra under Matthias Ruegg continue their marvelous discoveries on *The Minimalism of Eric Satie* (hat Art).

KEEPING THE FAITH

Call it bebop, hardbop, or mainstream, it just keeps groovin' along. By now, however, there's a whole two or three generation's worth of classic tunes by greats like Tadd Dameron, Kenny Dorham, Charlie Parker, Thelonious Monk, Gigi Gryce, John Lewis, and Charles Mingus. These tunes are revisited and recharged (along with some originals) on the following: Philly Jo Jones/

Dameronia, *Look, Stop, & Listen* (Uptown); Don Sickler, *Music of Dorham* (Uptown); Cedar Walton, *Eastern Rebellion 4* (Timeless); Clifford Jordan, *Repetition* (Soul Note); Frank Wess/Johnny Coles, *Two at the Top* (Uptown); Modern Jazz Quartet, *Echoes* (Pablo); Branford Marsalis, *Scenes in the City* (CBS); Art Blakey, *New York Scene* (Concord Jazz); and Kenny Burrell, *Groovin' High* (Muse).

OLD MASTERS AND LAST RITES

Whether you think they've sold out or started afresh, it's clear that these two still have a lot to say: Miles Davis, *Decoy* (CBS), and Sonny Rollins, *Sunny Days and Starry Nights* (Milestone). Unreleased material brought to light makes us aware of the loss of these giants: Bill Evans, *Paris Concert—Edition Two* (Musician); Art Pepper, *Art Works* (Galaxy); and Sonny Stitt, *Last Sessions Volume 2* (Muse).

DIVING FOR NUGGETS

The reissue scene continues to unearth gems of varied brilliance. Herewith are the highlights of the labels with the best records:

Mosaic: sets by Clifford Brown, Art Pepper, and the Port of Harlem Jazzmen.

Verve/Emarcy (Polygram): Ella Fitzgerald, *Arlen Songbook*; Tal Farlow, *Poppin' and Burnin'*; Jazz at the Philharmonic; Clifford Brown, *More Study in Brown*.

DRG/Swing: *Chocolate Dandies* (with Benny Carter, Teddy Wilson); *Ridin' in Rhythm* (with Ellington, Henderson, Carter, Coleman Hawkins).

Original Jazz Classics (Fantasy): Tadd Dameron, Miles, Rollins, Monk, Coltrane, Dorham, Geta, Garland, Lacy, etc.

Savoy: Frank Wess, Sun Ra, Big Maybelle.

Atlantic: Mingus, *The Clown*, *The Jimmy Giuffre Clarinet*.

Xanadu: Bill Harris, Coleman Hawkins, Red Norvo.

But where are CBS, RCA and MCA??

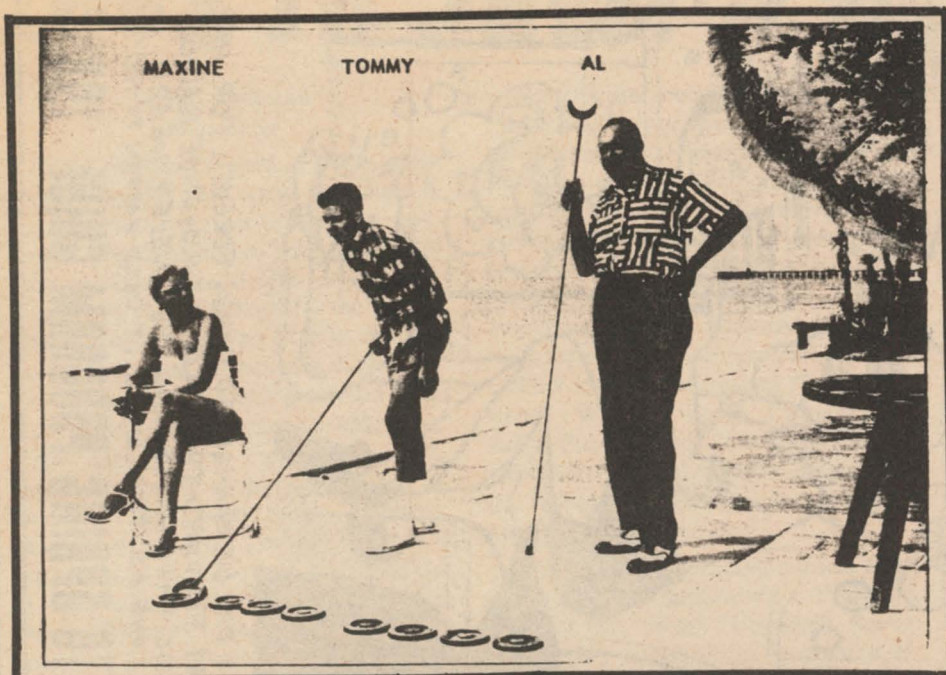
If you want to hear some of these sides or get more information on them, check in with any of WRUW's fine jazz programs at 368-2208. We hope you'll stay with us for jazz in 1985.

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Delayed T-shirt orders mailed

The official WRUW-FM red T-shirt, with white station logo on both sides, is now back in stock in all sizes S-M-L-XL. Persons who ordered T-shirts by mail and did not receive them due to a shortage of sizes last fall can expect to receive their shirts in a few weeks.

T-shirts can be purchased by mail for \$6.00 each by sending your name, address, size, quantity and cash or check to WRUW Goodies, c/o M. Calkins, 11220 Bellflower, Cleveland, OH 44106. Sorry, no credit cards accepted. This is a limited time offer as we cannot guarantee sizes

will remain in stock.

PLEASE NOTE: Due to a lengthy time delay in ordering and shipping new shirts, some orders for sizes that were out may have been misplaced. Therefore, purchasers who have not yet received their shirts are strongly advised to call the station at 368-2208 regarding the state of their order. Please direct your call to Mary Calkins and leave your phone number. You will then be contacted regarding your order. We apologize for this inconvenience.

What's YOUR format? ⁷ ...too much magic bus

by Ched Stanisic

"That was 'Tough' by Kurtis Blow, 'Sh Boom Sh Boom - Life Could Be A Dream' by the Crewcuts, and the ever engaging Buzzcocks, with 'Something's Gone Wrong Again'." Sound familiar? If it does, then you've been there: the strangely elusive, narcotically confusing world of freeform radio.

On my 'cracked' Fridays or my 'insomniac' Thursdays I've attempted this high-wire act. Yet with the 'record on the table, spindle in the hole', I can't help but notice this small, distant voice in the hinterlands--somewhere between Berea and Seven Hills--chanting in a whisper and then a shout "What's your format?"

The point is that there isn't a format and the truth is that there is. Look at it as if it were a ride on the Shaker rapid. You're passing through heaps of tires and Chrysler cadavers strewn along the tracks. As you sit there minding your own, a staggering gentleman of questionable intent suddenly comes lurching toward you down the aisle. His breath is heavy and he's scratchin', baby, as the beat box rhythm of the tracks is too much to bear.

The man slithers on by, only to be followed by a docile, slightly softened old woman with a shopping bag of Pampers and Murphy's Oil Soap. The warmth in her eyes just dregs up the essence of Bing crooning, "I love those dear hearts, and gentle people..."

The train screeches to a halt, as a warm velvet voice announces, "There will be a slight dee-lay due to construction..." Brightly colored tin men scatter among the tracks, scratching their heads in "Confusion, Confusion, Confusion..."

Confused? I hope not. I'm only trying to relate to your sense of absurdity, an absurdity that is evident in our daily lives. The radio merely provides the soundtrack to the joy and terror, the prince and the paupers, and the same old cha-cha-cha. Dig that poetry in motion, Batman!

At the same time, the radio is quicker than the RTA (not to mention more reliable)--it will get you there and it will bring you back. This way, you don't have to be there, you just have to listen. No more sneaky sips from a paper bag, no more "Hey--no smokin' onna bus," no more shuck-n-jive. Just stay at home, relax, and in the true Greyhound tradition, leave the driving to us.

Oh yeah, you do have the power to try some back seat driving; that's why we have a request line. If you don't like the view, just get off at the next stop and try a connecting line on some other frequency. Recall the words of a sunburned American poet, Brian Wilson: "I'm gettin' bugged drivin' up and down this same old strip, I gotta find a new place where the kids are hip." Precisely. Remember, we don't know where we're going, but we'll know when we get there.

WRUW Needs Your Support

February is a special month here at WRUW. Each year at the end of this month, WRUW celebrates its birthday.

WRUW began broadcasting at 91.1 FM on Sunday, February 26, 1967. At that time, WRUW was a 10-watt mono station with an 8 to 10 mile broadcast range. In 1974, WRUW went stereo and moved its transmitter and antenna site to increase its range to 15 miles. The station increased its power to 1000 watts in 1980 and currently has a range of 30 miles in all directions.

WRUW has always been committed to providing the Greater Cleveland area with diverse alternative programming. The station airs all types of music--new music, jazz, reggae, hardcore, bluegrass, and more. Our public affairs programming is equally diverse--GayWaves, Circle City Forum, Panther Program, Jazz Masters, and other programs of musical or community interest.

WRUW is also actively involved in the Cleveland live music scene. The station promotes many performances by artists who, without our support, might not perform in Cleveland. WRUW also produces a live-on-the-air show "Live From Studio A" featuring a variety of local and national acts playing from WRUW's own studios. WRUW also has many on-air giveaways and contests.

Unlike many college radio stations, WRUW receives no funding directly from its university, Case Western Reserve. Our budget is supported entirely by student activity funds managed by the undergraduate student government of the school. The amount of money available to WRUW depends on undergraduate student enrollment and the number of other student organizations needing money. The money budgetted to WRUW is not enough to support all of the station's activities--donations are needed for us to continue operations on the current scale.

WRUW will hold its fourth annual Radio Telethon the week of February 17-23. Throughout the week, we will be soliciting donations from listeners. In thanks for donations, premiums ranging from bumper stickers, records, and T-shirts to time on the air will be given to listeners who make donations. Additional information about premiums will be announced before and during the telethon on the air. Proceeds from the fundraiser will be used to purchase new equipment and expand the WRUW record library.

If you would like to make a pledge to donate, please call us during the Telethon at (216) 368-2209. With your support, we can continue to bring you the finest in alternative radio.

Feb. 17-23

368-2209

Death of Samantha

(continued from p. 6)

Petkovic demonstrated his formidable vocabulary describing the themes of some other DOS songs. "Caught Looking at Something" is about curious people looking at...an optimistic intention, that when placed in juxtaposition with the world, cracks...When you're caught looking at something, it usually goes away." "Stories for Children", a harder bent slated for inclusion on *Rocks and Garbage*, is about "seeing your face in newspaper entries in a supermarket...if you go in a Pick and Pay, you won't see things the same way twice."

"Amphetamine", featuring some dreamlike chording by Gillard/James and Petkovic vocal very a la Steve Wynn, is based on an experience. "It's about waking up being troubled mentally," says Petkovic. The protagonist sees the world as devils vs. angels and ends up finding his medicine cabinet empty. Petkovic cited *Taxi Driver* and James Joyce as influences for the song. "Waking up at three in the morning, that's like real."

Despite his media-intellectual descriptions, Petkovic feels that many bands with message songs and literary allusions are dull phonies. "About 90 per cent of the serious bands are total idiots," he complained. "People don't care about that. They're not really into all those views on life...I don't like bands that are trying to be stupid, but I don't like bands that are trying to be smart. And anything phony, like neopsychodelia, 'Oh the flowers in your hair and in your eyes', who cares, y'know?" Petkovic added, "Too many bands in Cleveland are trying to be dark."

Lest you think that DOS is all criticism and no action, their first single, "Amphetamine" b/w "Simple as That" comes out on Valentine's Day on St. Valentine Records. Meanwhile, taped songs are being aired on alternative stations, and the band is planning more local shows. Hats off to Death of Samantha for entertaining us in this hour of darkness and showing that reality can be quirky, thought provoking, and not always a bum trip.

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WRUW-FM is the student radio station of Case Western Reserve University. WRUW is dedicated to innovative and diversified music, and programs of community interest. Please address inquiries to WRUW-FM, 11220 Bellflower Road, Cleveland, Ohio 44106. Our phone number is (216) 368-2208.

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